

FIRST DRAFT



Batheaden

# BATMAN

## THE WAIL OF THE SIREN

BY

STANLEY RALPH ROSS

EXECUTIVE PRODUCER

WILLIAM DOZIER

PRODUCER

HOWIE HORWITZ

JULY 12, 1967

GREENWAY PRODUCTIONS

IN ASSOCIATION WITH

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BATMAN

"THE WAIL OF THE SIREN"

by

Stanley Ralph Ross



FIRST DRAFT  
July 12, 1967

CAST LIST

BATMAN/BRUCE

ROBIN/DICK

BATGIRL/BARBARA

COMMISSIONER GORDON

CHIEF O'HARA

ALFRED

THE SIREN (LORELEI CIRCE)

ANDANTE

ALLEGRO

LORELEI'S MAID

MRS. O'HARA

CHARLIE THE PARROT



SET LIST

INTERIORS:

WAYNE STUDY

BATCAVE

COMMISSIONER GORDON'S OFFICE

BATGIRL'S APARTMENT LIVING ROOM  
BEDROOM  
BATGIRL'S SECRET CLOSET

SIREN'S GROTTA HIDE-OUT

LORELEI'S DRESSING ROOM

GORDON'S PRIVATE OFFICE (NEW)

BRUCE'S PRIVATE OFFICE (NEW)

BATMOBILE TRUNK

BROOM CLOSET (LIMBO)

SMALL HALLWAY

EXTERIORS:

BARBARA'S APARTMENT BUILDING

WAYNE FOUNDATION BUILDING

ROOF OF WAYNE BUILDING

A STREET (NEW YORK STREET?)

LAKE AREA

STOCK:

BATMOBILE ENTERING AND LEAVING BATCAVE (DAY)

BATGIRL ON BATGIRL-CYCLE (DAY)

GOthAM CITY MUSIC HALL (DAY)

WAYNE MANOR (DAY)

"THE WAIL OF THE SIREN"

TEASER

1 EXT. GOTHAM CITY - DAY (STOCK) 1

NARRATOR  
ANOTHER STUNNING MORNING IN  
GOTHAM CITY! AND SPEAKING OF  
BEING STUNNED...

2 INT. COMMISSIONER GORDON'S OFFICE - DAY 2

THE SIREN (nee Lorelei Circe) stands in front of  
COMMISSIONER GORDON -- her hands on her hips, her laugh  
both deceptive and seductive. Commissioner Gordon is  
transfixed and motionless.

NARRATOR  
... ~~LAST WEEK~~, AS YOU MAY RECALL,  
THE SIREN STARTED STUNNING  
COMMISSIONER GORDON WITH HER  
INCREDIBLE VOICE. NOW, THE  
PROCESS IS COMPLETE ... !!!

*Siren sounds  
her note.*

3 CLOSE ON SIREN 3

An intriguing grin plays across her provocative features.

SIREN  
Are you ready to do my bidding,  
Commissioner?

4 ANGLE ON COMMISSIONER GORDON 4

He moves to the Siren, drops to his knees, takes her hand.

COMMISSIONER GORDON  
Your merest wish is my ultimate  
command.

Commissioner Gordon kisses her hand, she pulls it back.

SIREN  
Just say 'yes.' That will be  
sufficient. *as the Superfluous.*

COMMISSIONER GORDON  
(with adoration)  
Yes, yes. A thousand times yes.

SIREN  
(points to  
the phone)  
I want you to call Batman.

*No man can resist  
me when I sing  
my G sharp over  
high "C"!*

COMMISSIONER GORDON

No.

SIREN

No? You dare to disobey?? Hmm.  
I must be losing my voice.

COMMISSIONER GORDON

Batman is the devoted foe of  
arch-criminaldom. Since I assume  
you are an arch-criminal, I'd hate  
to see you hurt.

SIREN

(pleased)

Such solicitousness should be  
rewarded. You may kiss my hand  
again.

Commissioner Gordon kisses her hand.

COMMISSIONER GORDON

Your kindness will become  
legendary.

SIREN

Nevertheless, phone him and have  
him meet you at some neutral  
place.

COMMISSIONER GORDON

How about my daughter's apartment?

SIREN

Splendid.

COMMISSIONER GORDON

What am I to say to him there?

SIREN

Nothing.

COMMISSIONER GORDON

Nothing?

SIREN

You will not show up for the meeting.  
Instead, you will lurk nearby,  
then as soon as Batman and Robin  
*park* ~~leave~~ the Batmobile, you will do the  
following....

Commissioner Gordon leans in to hear what she has to say  
as--

INT. WAYNE STUDY - DAY

WITH BRUCE and DICK at Batphone, which Bruce is in process of cradling (the conversation's finished).

DICK

Barbara Gordon's apartment?  
Why there?

BRUCE

Ours is not to reason why, Dick.  
We're duly deputized minions of  
the law, and Commissioner Gordon  
is our immediate superior. A  
good crime-fighter always obeys  
order. To the Batpoles!

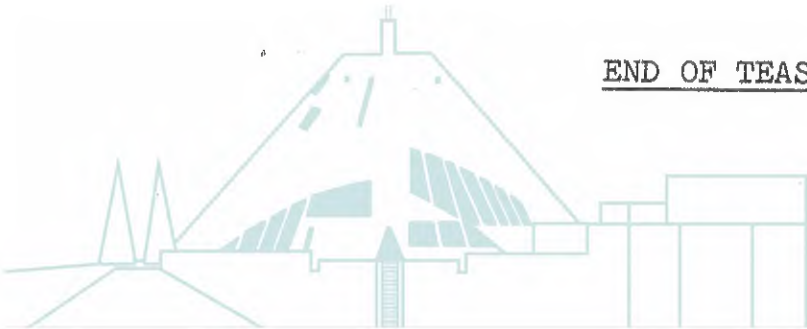
DICK

Right!

He activates Bard's head, and they stride across room,  
leap on BATPOLES and slide OUT as:

FADE OUT

END OF TEASER





ACT ONE

FADE IN

6 INT. BATCAVE (BATSTOCK) 6

They slide down the batpoles, leap into Batmobile and dig OUT. SUPER TITLE.

7 EXT. BATCAVE ENTRANCE (BATSTOCK) 7

Batmobile careens onto road. SUPER CREDITS.

8 EXT. ROAD - DAY (BATSTOCK) 8

The speeding Batmobile whooshes along the highway. SUPER CREDITS.

9 EXT. APARTMENT BUILDING - DAY 9

The Batmobile pulls up in front of Barbara Gordon's apartment building and the Dynamic Duo quit the auto and race for the entrance. SUPER CREDITS.

CUT TO:

10 INT. BARBARA GORDON'S LIVING ROOM - DAY 10

BATMAN, ROBIN, CHIEF O'HARA AND BARBARA GORDON in a huddle.

BATMAN

I simply cannot fathom it.

CHIEF O'HARA

I can't either, Batman.

BATMAN

This is the very first time Commissioner Gordon ever failed to keep an appointment with us.

BARBARA

I hope there's nothing wrong.

BATMAN

We share your trepidation, Miss Gordon.

ROBIN

I wonder why he wanted to meet us here and not in his office?

Cont.



10 Cont.

10  
Cont.

BATMAN

There must have been a very  
good reason for it, Robin.  
Commissioner Gordon does not take  
his responsibilities lightly.

11 EXT. APARTMENT BUILDING - CLOSE ON BATMOBILE - DAY 11

COMMISSIONER GORDON, eyes with a manic glow, steps out of  
a doorway, then looks both ways to make certain no one is  
watching. Now he walks to the Batmobile's trunk and presses  
a button.

12 ANOTHER ANGLE - FEATURE TRUNK 12

The trunk POPS open, Commissioner Gordon looks both ways  
again to see if the coast is clear. It is. He climbs  
into the rear of the Batmobile and the trunk swallows him  
up as it closes.

13 INT. BARBARA GORDON'S LIVING ROOM - DAY 13

Batman and Robin are near the door.

BATMAN

There's nothing more we can do  
here, Chief O'Hara.

BARBARA

(walks to Batman)

Don't leave now, Batman. We've  
never really...chatted.

BATMAN

I'd love chatting, Miss Gordon,  
but while crime runs rampant, we've  
little time for pleasantries. The  
first order of business is to  
locate your father.

CHIEF O'HARA

Amen to that.

BATMAN

If you find him before we do,  
please notify us.

BARBARA

But where? No one knows your  
location.

Cont.

13 Cont.

13  
Cont.

ROBIN

We're as close as the nearest  
Batphone.

Duo EXIT, CAMERA WITH Chief O'Hara and Barbara.

BARBARA

He certainly doesn't dawdle.

CHIEF O'HARA

When all Gotham City depends on a  
man, he can't afford to dawdle.  
If it weren't for the  
Caped Crusaders we'd be in a sorry  
mess, I can tell ye.

BARBARA

And what about Batgirl?

CHIEF O'HARA

Her? Sure and she's done a  
few good things in the short time  
she's been around. But let's  
face it. A woman's place is in  
the home. And don't you be  
forgetting it.

BARBARA

Oh, I won't be forgetting it,  
Chief O'Hara.

14

EXT. BUILDING - BATMOBILE - DAY

14

Batman and Robin stand at the car.

BATMAN

I've put two and two together  
and it comes out three, Robin.

ROBIN

How so, Batman?

BATMAN

Commissioner Gordon asked us to  
meet him here, then never showed  
up. Is that normal?

ROBIN

No.

Cont.



14 Cont.

14  
Cont.

BATMAN

Furthermore, he left no instructions anywhere regarding what it was he so desperately wanted to tell us. Is that normal?

ROBIN

You think he's met, with some sort of foul play?

BATMAN

I doubt he did any of this on his own volition. Let's get back to the Batcave and feed the facts to the Batcomputer, Robin. Whatever the answer, I'm certain some wrongdoer is behind it all! But which one is it? Let's find out!

Batman and Robin jump into the Batmobile, fire it up and LEAVE.

STRAIGHT CUT TO:

15

INT. SIREN'S GROTTO - CLOSE ON SIREN

15

As we open, she is crooning something off-key as she strums non sequitur chords on a harpsichord.

SIREN

Batman and Robin, your're finished, I say  
For hidden inside of your car  
Commissioner Gordon is lurking and soon  
He'll tell me whoever you are.

CAMERA PULLS BACK to REVEAL the phantasmagoria that is the Siren's Grotto. A rococo room, almost an expensive cave. The walls are festooned with candles and torches and we get the feeling that we are deep underground, perhaps somewhere near the sea. The SIREN is seated on a raised platform that holds the baroque harpsichord. Nearby, lounging on animal skin rugs, sit ANDANTE and ALLEGRO, dressed in outfits that have musical symbols tattooed across their chests. They also wear some elaborate headgear which appear to be gigantic earmuffs to protect their auditory nerves from the Siren's sounds (for a reason we learn later). The Siren wears a provocative and beguiling skin-tight outfit that accentuates the positive and eliminates the negative. The Siren finishes her song and steps down off the pedestal. The men remove the gear and shake their heads to clear their minds.

SIREN

There's nothing quite so pleasant  
as a musical interlude, eh?

ANDANTE

You hired us to be criminals,  
Siren, not critics.

ALLEGRO

Yeah, and all we've done is lose  
a week of time while you sit  
around and cuff the keys.

SIREN

Patience, I can see, is not one of  
your virtues. If, indeed, you  
have any! But you needn't wait  
much longer, Allegro. The first  
step in my fantastic plan has  
already been completed. Even as  
we converse, my operation is  
rapidly coming to fruition.

ANDANTE

Like most women, you keep talking  
about your operation. But you  
still haven't really told us what  
it is.

The Siren walks back to the harpsichord and punctuates  
this next sentence with chords.

SIREN

To become  
(CHORD)  
the wickedest woman  
(CHORD)  
in Gotham City.  
(CHORD)  
And thus  
(CHORD)  
in our world.  
(CHORD)  
With the help  
(CHORD)  
of millionaire Bruce Wayne's fortune  
(CHORD)  
which I will shortly control!  
(RESOUNDING  
CHORD)

Cont.



16 Cont.

9

16  
Cont.

ALLEGRO

I think you forgot about Catwoman,  
Black Widow, and Marsha,  
Queen of Diamonds. They all went  
~~down the drain~~ because of Batman.

*up the river*

SIREN

Right you are, my musical mobster.  
But those amateurs overlooked one  
thing; they neglected to expose  
Batman's identity. Once that's  
done, the cowed crime-fighter's  
efficiency will be dissipated,  
leaving me a clear path to ravage  
and pillage Gotham City as it's  
never been ravaged and pillaged  
before. At this very moment,  
Batman and Robin are taking their  
last ride.

STRAIGHT CUT TO:

*Omit page*

10

17

INT. BATMOBILE - DAY (PROCESS)

17

Batman and Robin in Batmobile which speeds along a Gotham City street. Robin is on the car's Batphone.

ROBIN

I see. Well, thank you,  
Warden Crichton. Nice talking  
to you.

Robin replaces the phone.

BATMAN

Anything?

ROBIN

Every arch-criminal is currently  
incarcerated.

BATMAN

So it's nobody we've ever faced in  
the past. That makes it all the  
more difficult. However, the  
Batcomputer should tell us if there  
are any out-of-state arch-criminals  
heading our way.

ROBIN

Frankly, Batman, I'm stumped.

BATMAN

So am I, Robin. Yet, it's not the  
first time we've been this way  
and it won't be the last. And  
sometimes the solution to a problem  
is literally within arm's reach.  
But unseen...

ROBIN

You mean like if Commissioner Gordon  
were in the car with us and we  
couldn't see him.

BATMAN

(smiles)

A good analogy, Robin, but hardly  
accurate in this case.

18

INT. BATMOBILE TRUNK - COMMISSIONER GORDON

18

He leans against the front wall of the trunk as he scrunches  
inside. An evil grin plays on his normally benevolent  
features.

STRAIGHT CUT TO:



Cont. scene

She is now seated in another section of the Grotto and plucking a large golden harp as she talks. Andante and Allegro have their headgear in their hands, fearing that, at any moment, she will launch into a song again.

SIREN

Best of all, Batman doesn't even know who's behind everything. And he won't know until it's too late. Ha, ha.

ANDANTE

So what if you're the wickedest woman who ever lived? What does that mean to us?

SIREN

Money, my dear Andante. Gold to fill a million sunken baths! Power! A city under your thumb. without those two buffoons in pantaloons!

(beat)

Plus the fact that I want to be remembered.

ALLEGRO

Remembered?

The Siren leaves the harp and walks to a picture gallery on the wall, on which three portraits of women are seen. All of them vaguely resemble the Siren except they are dressed differently. One wears an Italian sixteenth century gown, one wears a black dress, one wears a white wig.

SIREN

Who remembers the good women of history? No one! Florence Nightingale and Molly Pitcher pale in the light of Lucrecia Borgia, Mata Hari and Lady MacBeth. Evil is what makes the world go round. And evil is what I am!

The Siren walks back to the harpsichord, sits down and begins playing.

SIREN

(sings)

I want to be evil...

STRAIGHT CUT TO:

but  
cut down  
overall po it  
1st repetition

20

INT. BARBARA GORDON'S LIVING ROOM - DAY

20

Chief O'Hara stands at the door with Barbara. They both appear to be going out.

CHIEF O'HARA

I'll be sure and call you if I hear anything from your father, Barbara...

BARBARA

Just ring me here.

CHIEF O'HARA

You have an answering service?

BARBARA

(smiles)

No, but thanks for reminding me. I have to set my device.

CAMERA FOLLOWS as they walk across the room to her telephone which stands next to a black plastic device.

BARBARA

Have you ever seen one of these?

CHIEF O'HARA

Nivir.

BARBARA

(explains as she sets it up)

When somebody phones, they hear a tape of my voice saying I'll be out for a while and will be back later.

CHIEF O'HARA

Say, that's pretty sharp. And you have to come back to the apartment to get your messages?

BARBARA

(reaches into purse)

No. All I have to do is phone my own number, hold this gizmo up to the phone, press it...

(we hear beep)

...and the machine sets itself and replays all my messages.

Cont.

*This is  
Continuation  
on next page  
could be  
much cut  
down.*



CHIEF O'HARA

(shakes his head)

What will they think of next?  
Imagine, using a high frequency  
sound. Maybe I'll put one of  
those on my phone and get my  
orders by proxy.

BARBARA

(frowns a beat)

Orders by proxy...I wonder if the  
same sonic principle would work  
on human beings?

CHIEF O'HARA

Well, they say the right note can  
shatter glass. And I know  
they're using sound to wash dishes  
with.

BARBARA

What if someone used such a voice  
over the phone?

CHIEF O'HARA

Only one person I know has a voice  
like that. The little woman  
and I have tickets to see her in  
concert. She's our favorite.

BARBARA

Who is she?

CHIEF O'HARA

Lorelei Circe, the world-famous  
chanteuse, sings in seven octaves.  
And when she hits those high notes,  
I'm told only young dogs can hear  
her.

*This registers in Barbara as she*

~~Barbara~~ escorts Chief O'Hara to the door.

BARBARA

Thanks for your concern,  
Chief O'Hara.

CHIEF O'HARA

Begorra. He may be your Daddy but  
I feel as if he's my brother. Bye.

Chief O'Hara walks OUT, Barbara closes the door, then leans  
against it. Now she walks to the cage of Charlie the parrot.

Cont.

20 Cont.1

20  
Cont.1

BARBARA  
What do you think, Charlie?  
(Charlie makes  
parrot sounds)  
My sentiments exactly.

Barbara walks across the room and into her bedroom.

21 INT. BARBARA'S BEDROOM - DAY 21

Barbara presses the button and steps through ~~the mirror~~  
into her secret chamber.

22 INT. SECRET CHAMBER - DAY 22

Barbara goes through her bat-shtick and turns into Batgirl.  
She steps into secret elevator and, hops aboard the Bat-  
Cycle as we--

BAT SPIN TO:

23 EXT. ALLEY - DAY (STOCK) 23

Batgirl races down the alley. To where? We know not yet.

BAT SPIN TO:

24 INT. BATCAVE - DAY 24

Batmobile IN SCREECHES to a stop. Batman and Robin  
leap out and walk toward Batcomputer.

25 ANGLE OVER COMPUTER AT BATMAN AND ROBIN 25

We cannot see what Batman is doing but we HEAR the  
clickety-clack of the machine as he types in the questions.

ROBIN  
Could it be we're maybe making  
a big hullabaloo over nothing,  
Batman?

BATMAN  
Nothing?

ROBIN  
Commissioner Gordon's only been  
missing a few hours. Maybe his  
car broke down. Or maybe he  
forgot about the appointment.

Cont.

BATMAN

With anyone else, I might accept that hypothesis, Robin. But our Commissioner makes a fetish out of being on time. In this instance, we must fear the worst.

The computer PINGS and Batman reads the card.

BATMAN

Not enough information. Well, here's an instance when the human brain has to supercede the mechanical one. We'll have to figure this one out ourselves. Let's go topside, Robin. An Army travels on its stomach. And frankly, I'm famished.

ROBIN

Right.

CAMERA FOLLOWS as they dart toward poles, and ALFRED walks into SHOT.

ALFRED

Good afternoon, gentlemen. All through for the day?

ROBIN

Hardly. We're just going to grab a bite then get right back to the business at hand.

ALFRED

Which is???

BATMAN

Locating Commissioner Gordon.

ALFRED

Very good, sir. I'll be here dusting for a few minutes.

~~Mrs. Cooper already has sandwiches prepared.~~

*I've left milk and sandwiches in the study.*

26

MED. SHOT - POLES (STOCK)

26

Batman and Robin press the button and go shooting up and OUT.



27 INT. STUDY - DAY 27

BRUCE and DICK step out from behind the secret panel, dressed in their normal clothes.

28 INT. BATCAVE 28

We FOLLOW ALFRED as he hums softly, dusts the various pieces of equipment and then stops behind largest machine.

29 ANGLE ON BATMOBILE TRUNK 29

The trunk opens and Commissioner Gordon peeks out. From his P.O.V. he cannot see Alfred who is obscured by the machine. Now Commissioner Gordon gingerly gets out. His eyes dance with glee as he looks around the Batcave. A twisted grin wrinkles his face. He begins to walk.

30 ANOTHER ANGLE - COMMISSIONER GORDON AND INCLUDE LARGE MACHINE 30

Alfred, dust rag in hand, steps OUT and sees Commissioner Gordon.

ALFRED

Commissioner Gordon! What are you doing here?

COMMISSIONER GORDON

(eyes wide)

You...you're Alfred! Bruce Wayne's butler! Why then...Bruce Wayne must be Batman! And...of course, Dick Grayson is Robin, the Boy Wonder.

Alfred is thunderstruck by Commissioner Gordon's statements. He looks frantically around him wondering what he can do.

ALFRED

You're...uh, quite mistaken, sir. I'm merely a...day worker. Every week I come in and...er, dust the Batcave and...

COMMISSIONER GORDON

Don't try to mealy-mouth your way out of it! The truth is very evident. But why didn't I realize it before this?

Commissioner Gordon walks around the cave as he continues his revelations.

Cont.

COMMISSIONER GORDON

They're the same heights, the same physiques...even their voices, now that I think of it, are exactly alike. Batman and Bruce Wayne. One and the same. Hmmmmmm.

(beat)

Do you have a phone, Alfred? I have to call this information in to the Siren.

Alfred has been allowing his eyes to dart hither and yon as Commissioner Gordon spoke. He has picked up a pressure can from a nearby table and now walks to the black phone, keeping the can hidden.

ALFRED

The Siren? Yes, sir. Right here, sir. But I suspect you're making a grave error in judgment.

Commissioner Gordon walks to the phone, picks it up.

COMMISSIONER GORDON

You're being very civilized about this, Alfred. Most butlers would do anything in their power to stop me at this moment.

Commissioner Gordon begins to dial, Alfred steps behind him and depresses the cap on the can. A fine spray shoots out and Commissioner Gordon falls limply into Alfred's free arm.

ALFRED

Quite right, Commissioner Gordon.  
Quite right, indeed.

31 INSERT - CAN IN ALFRED'S HAND

31

Printing on it reads: "BAT-SLEEP".

EAT SPIN TO:

32 INT. WAYNE MANOR STUDY --DAY

32

Bruce and Dick are standing at the table, just polishing off a sandwich each and a glass of milk. Bruce pushes the button on the Batphone, holds it, then waits a moment, then hangs up.

Cont.

32 Cont.

32  
Cont.

BRUCE

Nothing. I think we should get into town and survey the area where the Commissioner was last seen. Perhaps we'll find a clue of some sort there, Dick.

ALFRED'S VOICE

(o.s.)

You need look no further, sir.

Bruce and Dick look past the camera and Alfred walks IN with the unconscious Commissioner Gordon in his arms.

ALFRED

He must have been hiding in the Batmobile, sir.

BRUCE

Great Scott! Did he...?

ALFRED

He knows the true identities of each of you!

33

CAMERA ZOOMS IN TO EXTREME CLOSEUP - BRUCE'S FACE

33

as the shock and realization sweeps across his face, and we---

FADE OUT

END OF ACT ONE

*impractical way to do it -  
Why doesn't he summon them  
to get cars - He can't  
carry near Hamilton!!!*



ACT TWO

FADE IN

34 EXT. MUSIC HALL - DAY (STOCK) 34

People teeming and streaming out of the building.

NARRATOR

MEANWHILE, AT THE GOTHAM CITY MUSIC HALL, THE MATINEE PERFORMANCE OF MISS LORELEI CIRCE HAS CONCLUDED AND TWO OF HER BIGGEST FANS ARE ABOUT TO PAY HER HOMAGE.

35 INT. LORELEI'S DRESSING ROOM - DAY 35

She is seated at the make-up mirror carefully removing her false eyelashes as Andante and Allegro, now dressed as musicians (Black tie and carrying violin cases), lounge on the lounge and listen. She works on her face as she talks. There is a window high up on the wall to show the room is slightly below street level.

ANDANTE

You were really in voice today, Siren. That high E flat cracked the glasses of that guy in the third row.

SIREN

I'm glad you liked it, men. But this may very well be my farewell performance.

ANDANTE

You make five thousand dollars per shot. What do you wanna quit for?

SIREN

A star's lot is not a happy one. An endless round of boring parties and boring people. Besides, I yearn to shed this infernal cloak of respectability. It doesn't wear well on me.

There is a knock at the door.

SIREN

Entre.

*reintroducing**glamorous*

36

ANGLE ON DOOR

36

It opens revealing a MAID

MAID

Begging your pardon, Miss Circe,  
but there's someone who'd like  
to see you.

37

WIDE ANGLE - ROOM

37

SIREN

(with a toss  
of her hand)

I can't be bothered with my  
public.

MAID

It's Police Chief O'Hara.

Andante and Allegro reach for their violin cases. The  
Siren indicates they make no further moves.

SIREN

Police Chief O'Hara? Show  
him in.

The Maid beckons o.s. and Chief O'Hara, dressed in a suit  
meekly steps in.

SIREN

Yes?

CHIEF O'HARA

Pardon me, Miss Circe, I know how  
busy you must be but we were  
wondering if we could come in and  
shake your hand. We're your biggest  
fans.

SIREN

We?

CHIEF O'HARA

The little woman and meself.

SIREN

Why, of course.

Chief O'Hara beckons outside the door and MRS. O'HARA  
walks IN. She is about 4 feet 10 inches. (Not a midget,  
but a very little woman.) As the two of them shake the  
Siren's hand CAMERA PANS UP TO WINDOW.

*Do the whole  
thing without  
the wife - I hate  
the jerk -*

38 CLOSE ON WINDOW 38

Batgirl is seen crouching down and observing the goings-on.

39 RESUME SIREN'S DRESSING ROOM 39

The Siren walks to the door with Chief O'Hara and his wife.

CHIEF O'HARA

And when will you be makin' yer  
next public appearance, Miss Circe?

SIREN

(with double  
entendre)

I promise you this, Chief O'Hara...  
you'll be one of the first to know.

CHIEF O'HARA

Thank you for your time. Bye.

SIREN

Good-bye.

Chief O'Hara and his wife LEAVE. The Siren closes the  
door and then leans with her back against it, begins to  
laugh.

SIREN

Fools! Fools! All of them fools!  
Including Mr. Bruce Wayne.

ANDANTE

The millionaire playboy?

SIREN

The soon-to-be ex-millionaire  
playboy. My next move is to relieve  
Mr. Wayne of his fabulous fortune.  
With Batman's efficiency impaired  
and with Bruce Wayne's money, I'll  
be absolutely unstoppable!

40 CLOSE ON WINDOW 40

Batgirl reacts. How does the Siren intend to do this,  
Batgirl wonders. Batgirl moves out away from the window.

41 CLOSE ON SIREN 41

She picks up the telephone on her dressing table, dials  
information.

Cont.



41 Cont.

41  
Cont.

SIREN  
Information? May I please have  
the number of Bruce Wayne?

STRAIGHT CUT TO:

42 EXT. WAYNE MANOR - DAY (STOCK)

42

NARRATOR  
MEANWHILE, AT STATELY WAYNE MANOR,  
A THORNY PROBLEM STILL CONFRONTS  
OUR HEROES.

43 INT. STUDY - DAY

43

Commissioner Gordon snoozes in a wing chair as Alfred,  
Bruce and Dick chew over this dilemma.

BRUCE  
How much Bat-Sleep did you give  
him, Alfred?

ALFRED  
I should say, approximately  
twelve hours worth, sir.

DICK  
(shakes his  
head)  
What could have caused him to do  
such a thing?

BRUCE  
Our main concern now is...what  
are we going to do with him? He  
can't sleep forever and when he  
wakes up he intends to tell...  
who was it, Alfred?

ALFRED  
Someone called the Siren, sir.

BRUCE  
Obviously the perpetrator of  
this sinister plot.

The black phone RINGS. Bruce picks it up as Alfred and  
Dick stand and look at the comatose Commish.

44

CLOSE ON BRUCE

44

We can see Dick and Alfred and Commissioner Gordon in b.g.

BRUCE

(into phone)

Hello.

(beat)

Yes. This is millionaire  
Bruce Wayne.

45

INT. LORELEI'S DRESSING ROOM

45

She is on the phone and her men wear their headgear.

46

CLOSE ON SIREN

46

She holds the phone at arms length and begins to send her  
undulating VOICE out into the ionosphere.

SIREN

Oooooooooooooo.

47

INT. WAYNE STUDY - CLOSE ON BRUCE

47

The normally alert expression that adorns Bruce's face now  
lapses into a vacuous one. His voice becomes flat and  
monotonous.

BRUCE

(haltingly)

Meet me in my private office at  
the Wayne Foundation Building  
in a half hour. Right.

Bruce cradles phone, Dick and Alfred IN SHOT.

ALFRED

Everything all right, sir?

BRUCE

(haltingly)

Everything is just fine, Alfred.

Bruce walks toward the door, almost like a somnambulist.

DICK

Where are you going?

BRUCE

(with no rancor  
just trance-like)

That doesn't concern you, Dick.  
I have personal business to  
attend to.

Cont.

47 Cont.

47  
Cont.

DICK

But you can't leave now!

Bruce ignores this; EXITS.

DICK

Something's wrong, Alfred.  
Bruce never acts that way.

\*

ALFRED

And it happened right after  
that telephone call.

DICK

Well, I'm going to see what it's  
all about...!Dick walks to the door and the Batphone BUZZES. Dick and  
Alfred stare at it, then look at the still slumbering  
Commissioner Gordon. Alfred answers Dick's silent question.

ALFRED

You'll never know unless you  
answer it, Master Dick.

Dick walks to phone, picks it up.

DICK

Hello?

INTERCUT:

48

BATGIRL IN COMMISSIONER GORDON'S EMPTY OFFICE WITH  
WAYNE STUDY

48

BATGIRL

Robin, can I speak with Batman,  
please? This is Batgirl!

DICK

He's...uh, unavailable at the  
moment, Batgirl. Can I help you?

BATGIRL

A terrible thing has happened.  
By some sort of sonic spell the  
Siren intends to force Bruce Wayne  
to give up his fortune to her.

DICK

(under his breath)  
So that's it!

Cont.



BATGIRL

And she can project this sound  
with her voice over the phone.  
I think that's what might have  
happened to my...to  
Commissioner Gordon.

DICK

I'll meet you at the Wayne  
Foundation offices as soon as  
possible.

BATGIRL

And Batman?

DICK

He...er, may be there, too.

Dick hangs up.

49

CEASE INTERCUT - STAY IN WAYNE MANOR STUDY

49

DICK

(to Alfred)

That was Batgirl.

(smiles)

She's turned into quite an  
ally. For a girl. I wonder  
where she gets her information...

50

CLOSE ON ALFRED

50

He smiles a knowing smile.

ALFRED

Doubtless she has her own  
reliable sources.

51

RESUME SCENE

51

Dick flips Shakespeare's dome and turns the lever that  
activates the secret panel. It slides back.

DICK

If the Commissioner should happen  
to awaken, give him another dose  
of Bat-Sleep. We'll figure what  
to do with him as soon as I get  
Bruce out of this mess.

Cont.

51 Cont.

51  
Cont.

ALFRED

Very good, Master Dick.

Alfred picks up the can of Bat-Sleep as Dick races across the room, and down his pole and OUT.

52 INT. BATCAVE - DAY

52

Robin slides down the pole, runs across the cave, leaps into the Batmobile, turns the motor on.

53 CLOSE SHOT ON ROBIN IN BATMOBILE

53

We HEAR a BUZZ SOUND. Robin looks down, sees he's neglected to snap on his seat belt, does that and the sound goes OFF.

54 LONG SHOT - BATMOBILE

54

It roars out of the cave, as we:

BAT SPIN TO:

*We're going to need  
This shot of Dick driving  
out of Batcave alone power  
on later - But it's impractical  
here, we can do it some other  
time and Batspin earlier -  
Ask Sam to talk to me  
about this*

*Omit page*

27

55

EXT. WAYNE BUILDING - DAY

55

The Siren and her men pull up in a nondescript car. They proceed directly into the building. After a few seconds, Bruce Wayne pulls up behind them in his open convertible. Still functioning in a stupor, he gets out of the car. As dumbfounded as he is, nevertheless, he does not neglect to put a dime in the parking meter. Now he walks inside.

56

LONGER SHOT OF ENTRANCE

56

The Batmobile, with Robin at the wheel comes in from SCREEN LEFT at the very same moment as Batgirl arrives on her Batcycle from SCREEN RIGHT. They stop in the middle of the street.

57

TWO SHOT - ROBIN AND BATGIRL

57

She sits astride her bike, he in his driver's seat.

ROBIN

(indicates with  
his head)

That's Bruce Wayne's car.

BATGIRL

How do you know?

ROBIN

His...er, initials are on the  
license plate.

BATGIRL

We may be too late!

She pulls her Batcycle in between Bruce's car and the Siren's car.

BATGIRL

Let's get upstairs.

ROBIN

I have to park the Batmobile and  
there are no parking places in sight.

BATGIRL

Can't you double park it?

ROBIN

That's against the law.

Robin pulls out of the scene. Batgirl climbs off her cycle and taps her foot as she impatiently waits.



58

INT. BRUCE WAYNE'S PRIVATE OFFICE - DAY

58

This is high in the building with a commanding view of the city. Bruce is at the wall safe as Siren, Andante and Allegro watch. Bruce reaches in and brings out a large strongbox which he places on his desk. The Siren opens the box and lifts out several baubles, and wads of bills.

BRUCE

And those are the Wayne family jewels. You now have everything. Including all my ready cash.

SIREN

There's still the little matter of your signing over the property, stocks and bonds of the Wayne fortune to me.

BRUCE

Ah yes. Do you have the necessary legal forms?

SIREN

Andante!

Andante produces the necessary legal forms.

59

EXT. WAYNE BUILDING - DAY

59

Batgirl is still waiting as Robin runs down the street and joins her.

ROBIN

(puffing)

Traffic in this town is unbelievable.

They run into the building together.

60

INT. BRUCE WAYNE'S PRIVATE OFFICE - DAY

60

As the Siren and her cohorts watch, Bruce finishes signing a sheaf of papers with an elaborate flourish. His vocal tones are still drugged.

BRUCE

There, that should do it.

The Siren takes the papers, folds them neatly.

SIREN

(purrs)

I now have everything I want. Everything!

Cont  
along a skirt piece  
where then join forces  
in corridor

60 Cont.

60  
Cont.

ANDANTE

Except the identity of Batman.

SIREN

Commissioner Gordon should be back  
at his office by now.

She picks up the phone and dials.

61 INT. COMMISSIONER GORDON'S OFFICE - DAY

61

Chief O'Hara is pacing the floor when the PHONE RINGS. He  
picks it up.

CHIEF O'HARA

Commissioner Gordon's office.  
Commissioner Gordon isn't here.  
Chief Of Police O'Hara speaking.Suddenly Chief O'Hara's expression gets more vacant. HOLD.  
for a beat.

62 INT. BRUCE WAYNE'S PRIVATE OFFICE - DAY

62

The Siren is obviously angry as she holds the phone.

SIREN

And you, O'Hara, can go jump in  
the lake.

She slams the phone down.

63 INT. COMMISSIONER GORDON'S OFFICE - DAY

63

O'Hara puts the phone down and, like a zombie, walks toward  
the door.

64 INT. BRUCE WAYNE'S PRIVATE OFFICE - DAY

64

Robin and Batgirl are at the door.

BATGIRL

We heard that, Siren. You're  
sending an innocent man to drown  
himself.

SIREN

Well, look who's here! The  
Boy Wonder and the Girl Blunder.

ROBIN

There's no escape for you, Siren.  
You'd better give yourself up.

Cont.

SIREN

We'll soon see about that!

The Siren begins to hit her weird note.

BATGIRL

Won't do you a bit ~~of~~ good, Siren.  
Girls are impervious to your  
entrancing voice.

ROBIN

And I'm wearing Bat Earplugs that  
successfully screen out any sound  
above fourteen thousand decibels.  
Your goose, so to speak, is cooked.

SIREN

Not by a long shot, short stuff.  
I now own this building.

ROBIN

(to Bruce)

~~Say it isn't so, Mr. Wayne.~~

*Is that true, Mr  
Wayne?*

BRUCE

(vacant)

She now owns this building.

SIREN

And I hereby order you off the  
premises! This is private property  
and you cannot come in here without  
a warrant.

BATGIRL

She's got us there, Robin.

ROBIN

Holy Fourth Amendment!

SIREN

So if you'll just make yourselves  
scarce, I won't have to report you  
to the Police.

ROBIN

Come on, Batgirl. We're licked.

BATGIRL

But there must be...

65 CLOSEUP - ROBIN

65

He winks at her.

66 ANGLE ON DOOR

66

Batgirl and Robin at door. Robin shakes a fist at Siren.

ROBIN

You'll rue this day, Siren.

Unnoticed, Robin drops what looks like a jellybean on the floor, then he and Batgirl EXIT.

SIREN

All right, let's get this thing over with.

ALLEGRO

(points to Bruce)

What're you gonna do with him?

SIREN

Bruce Wayne? That penniless fop? Now that he has no fortune, he's going to do what many other bankers have done. He's going to leap off the roof.

(to Bruce)

Aren't you, Mr. Wayne?

BRUCE

I'm going to leap off the roof.

67 EXT. BROOM CLOSET IN HALLWAY - DAY

67

Sigh on door reads: "BROOM CLOSET".

68 INT. BROOM CLOSET

68

Amid the brooms and mops and sink, Batgirl and Robin lurk. Robin has what looks like a transistor ear button in his ear. It is attached to a tiny walkie-talkie which he holds.

BATGIRL

Dropping that bugging device was a smart move, Robin.

Robin pulls device out of his ear.

ROBIN

Maybe not smart enough, Batgirl. They've just taken the elevator to the roof. She's going to make Bruce jump.

Wayne



69

EXT. BROOM CLOSET

69

The door bursts open and the two of them head for another door with a sign that reads: "STAIRWAY".

BATGIRL

How far up is it?

ROBIN

Seventeen floors from here to the roof.

(looks at

Batgirl)

You're in...good shape. We'll make it. Let's go!

They GO through the door.

70

EXT. ROOF TOP - DAY

70

The Siren, Andante, Allegro and Bruce IN SHOT. It is a horseshoe-shaped roof. Siren and her men stand on one section of it and Bruce is on the other. In between the two sections is a sheer drop. About twenty feet separate the two sections. A two foot high ledge surrounds the area. The Siren stands on the low ledge and beckons to Bruce to join her.

SIREN

(the undulating note!)

Ooooooooooooooooooooooooooooooooooooo.

(enticingly)

Come on, Bruce boy. Come to me. Come on, now. Just a few more feet.

71

ANGLE ON BRUCE

71

He is struggling to keep from making that last step but his feet seem to have a mind of their own.

72

WIDE ANGLE - ROOF

72

Bruce is on the edge now. The Siren gestures from the other side.

SIREN

Ooooooooooooooooooooo. Come on, Bruce. All your worries will be over. Come to me, Bruce. One more step.

Cont.

72 Cont.

72  
Cont.

Batgirl and Robin step out from the stairwell housing.

ROBIN

Don't do it, Mr. Wayne.

Robin races across the roof and tackles Bruce, knocking him off the edge and back on the safe ground.

SIREN

You meddling teenage fink! Why can't some people leave bad enough alone?

(to her men)

Get him!

*This is Catwoman  
dialogue on the  
nose-line!*

Andante and Allegro rush Robin. A full-fledged FIGHT with SUPERED TITLES begins. Robin holds his own against the two bigger men. Batgirl rushes to Robin's side. They begin using teamwork to outwit their formidable foes. Bruce stands and walks to the Siren.

73

TWO SHOT - BRUCE AND SIREN

73

SIREN

Go in there and help out my men.

BRUCE

Yes, Siren.

Bruce walks into the thick of the fray.

74

WIDE ANGLE - ROOF

74

Fight continues as long as necessary. Robin tries his best not to hit Bruce, who is fighting like a robot. Eventually, however, he must deck his partner, after he says...

ROBIN

Sorry about this, Bruce!

*(aside)*

Robin whacks Bruce a shot which sends the ex-millionaire playboy reeling across the roof and smack into the Siren. She goes over the side of the roof as Bruce falls, unconscious. Batgirl throws an outstretched leg and Andante and Allegro crack heads and fall unconscious as well. Robin rushes to the ledge.

75

ANGLE SHOOTING DOWN AT SIREN

75

Robin leans over and sees that the Siren is hanging by one hand.

Cont.

SIREN

Help me! Help me, please!

Robin grabs her hand but does not pull her up.

ROBIN

Why should I help you? You were willing to let Bruce Wayne leap.

SIREN

Can we talk about it after you pull me up?

ROBIN

Will you promise to administer the antidote if I save you?

SIREN

I...I...

76 INSERT SHOT - ROBIN'S AND SIREN'S HANDS

76

We see his hand let go for an instant and she slips a few inches.

77 RESUME SCENE

77

ROBIN

Will you?

SIREN

The only way I can bring him out of it right away is to sing an antidote note.

ROBIN

Then do it.

SIREN

It's an <sup>"A"</sup>X above High C. And if I sing that note it'll ruin my throat and I'll never be able to sing again.

(with finality)

I'd rather die!!

78 INSERT SHOT - ROBIN'S AND SIREN'S HAND

78

He lets her slip again and she is now holding on by two fingers.

79 CLOSE ON SIREN

79

SIREN  
 (sheepishly)  
 I'd rather live. All right, I'll  
 do it.

80 RESUME SCENE

80

Robin begins to pull her up very carefully.

81 TWO SHOT - BATGIRL AND BRUCE

81

She has his head cradled in her arms as he regains  
 consciousness. He is still befuddled.

BATGIRL  
 Oh, Bruce...if you were only more  
 like Batman.

BRUCE  
 Batman? Who is Batman?

BATGIRL  
 (sighs)  
 A man you'll never emulate. And  
 it's too bad. Because aside from  
 courage and valor and bravery, you  
 might very well be the masked  
 manhunter.

*X Bruce isn't  
 a coward!*

82 WIDEN ANGLE - INCLUDE SIREN AND ROBIN

82

Batgirl looks up.

BATGIRL  
 Robin? Where is Batman? I  
 thought he'd meet us here.

ROBIN  
 Well...er, you see, I had the  
 Batmobile and, er, you know how  
 tough it is getting a cab in  
 Gotham City. He's just a bit  
 late, that's all.  
 (to Siren)  
 All right, Siren. Do your stuff.

The Siren leans over to Bruce's ear and begins a series  
 of notes that culminate after she goes out of our listening  
 range. (WE CAN LOOP ELECTRONIC SOUNDS HERE.) Suddenly,  
 the vacant look drops from Bruce's face and he is back to  
 his old self.

Cont.



BRUCE

Wha...Robin! Batgirl! What's been  
going on here?

ROBIN

Don't worry about a thing, Mr. Wayne.  
You're all right now.

(to Siren)

What about the others?

SIREN

(in froggy  
voice, almost  
laryngitis-like)

The note wears off after twelve  
hours.

BATGIRL

(snaps her  
fingers)

Chief O'Hara!

(she stands)

Good-bye, Robin. This case is not  
over yet.

She runs across the roof.

BAT SPIN TO:

*Change dialogue here  
and in next scene  
slightly - And instead  
of jumping into lake -  
have O'Hara walk into  
Gordon's office (in next scene)  
dripping WET -*

83

EXT. LAKE AREA - DAY

83

Chief O'Hara stands at the edge of the lake, holds his nose and is about to jump in when Batgirl arrives on the Batcycle, leaps off and tackles him.

BAT SPIN TO:

84

INT. COMMISSIONER GORDON'S OFFICE - DAY

84

Commissioner Gordon is asleep and seated in his chair. Barbara, Batman and Robin stand around him. Batman holds a pressure can of Bat-Wake in his glove.

BATMAN

What about Chief O'Hara?

ROBIN

Batgirl took him home. In a few more hours he'll come out of it.

BATMAN

Well, here we go.

Batman sprays Bat-Wake at Commissioner Gordon. Commissioner Gordon awakens, looks at his visitors.

COMMISSIONER GORDON

Batman! Barbara! What's...going on?

BARBARA

You were under the spell of the Siren, Daddy.

COMMISSIONER GORDON

The Siren? Hmmm. Last thing I remember is hearing some sort of strange sound over the phone.

ROBIN

Then you don't recall anything about being in the Batcave?

COMMISSIONER GORDON

Was I in the Batcave?

Batman and Robin look at each other and heave sighs.

BATMAN

(softly, to Robin)

He was under her influence for twelve hours, Robin. And that happened thirteen hours ago.

Cont.

*fuzzy! clearly  
Explain  
That permanent  
Amnesia exists  
for period they  
were under her  
spell -*

COMMISSIONER GORDON  
Did I sleep through an entire case?

BARBARA  
Yes, you did, Daddy. But Batman  
and Robin handled everything  
perfectly.

ROBIN  
Don't forget Batgirl. Without her  
who knows what would have happened.

COMMISSIONER GORDON  
I feel like Rip Van Winkle.

Batman and Robin walk to the door.

BATMAN  
I know...just what you mean,  
Commissioner. Come on, Robin,  
let's go.

Batman and Robin EXIT. Commissioner Gordon and Barbara  
look out after them.

COMMISSIONER GORDON  
So Batgirl helped them out again, eh?

BARBARA  
That's what I understand.

COMMISSIONER GORDON  
Amazing young lady, isn't she? It's  
almost as if she had a direct  
pipeline to my office.

Barbara walks next to him, puts her arms around him.

COMMISSIONER GORDON  
For all I know she could be my  
secretary, Bonnie. Or even you,  
Barbara.

BARBARA  
Me? That'll be the day!

COMMISSIONER GORDON  
(smiles)  
Yes, I wouldn't want my daughter  
running around risking her life.  
You were very wise to become a  
librarian, dear. It's a nice,  
sedate life.

END HERE

Cont.

84 Cont.1

39

84  
Cont.1

CAMERA MOVES IN TO CLOSEUP OF BARBARA

BARBARA

That it is, Daddy. That it is.

She smiles enigmatically as we:

FADE OUT

END OF ACT TWO

*to come*

*July*

